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A Preliminary Study of Form 形

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In the painting theory in China, it was possible to describe the situation of Qi 氣 of the painter by the way of his drawing the picture, as Qi and Form 形 were considered as parts of a continuum. However, the form in the painting was also considered to be independent and separated from the body, the Spirit 神, and Qi. When we think about the relation between Qi and Form, it would be difficult to explain why Qi, originally thought to be non-form, could become a “Form” (a form which appears in the picture), primarily due to the gap between Form and Qi.

The conception that Form is independent from Qi can be termed “box model”. If we consider the relation between the two from a philosophical perspective, “box model” refers to the conception of separateness between the box (Form) and the contents (Qi), i.e., the box (Form) separates from the contents (Qi). On the other hand, an alternative model, termed “Non-box model”, also called “thought of Qi”, does also exist to highlight the conception of continuity, that is, Qi and Form were considered as parts of a continuum.

Both models that have been well adopted in Chinese philosophy can be used to deal with the problem of thoughts and the relation between Form and

Qi in the painting theory. This paper will examine these two models in relation to the meanings of Form.

A study of Bai Ju-yi's 白居易 '*Chi-shang pian bing xu* 池上篇并序'
——including an investigation of several expressions describing
familiar places

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Bai Ju-yi, the famous literary scholar of the mid-Tang dynasty, has penned a lot of works relating his dwelling places, expressing his sense of attachment to them. It goes without saying that these works play a central role in the poet's writing, most notably in his poetry of leisure (閑適詩). Among these, '*Chi-shang pian bing xu*' is quite unique in terms of its style, scale, and expression. This work was written at his home in Luo-yang 洛陽, *lù-dao li* 履道里, the place which pleased him most during his life. By considering both the general expression, as well as the concrete language of the work, this thesis aims at investigating its distinctive features and its importance in his poetry of leisure.

The work contains a lengthy prologue followed by a four-word verse which, among all his works describing dwelling places, is the only instance of such a metrical form. This kind of style resembles 'ming 銘' or 'zan 贊' literature, however, the content of Bai Ju-yi's work has been written in a simple and free style, far from that of these two. In virtue of this, '*chi-shang*', which can be translated as "lake side" or "upon the lake", is an important element in Bai Ju-yi's literature. Among his works, the word '*chi-shang*' refers to his place of leisure; he composes a lot of pieces about the time spent in his lakeside dwellings.

This thesis focuses on two remarkable expressions found in this work: First, the passage "All that I desire lies before my eyes", first found in his prose letter written in the place of his demotion, Jiang-zhou 江州. Second, the usage of the word 'you 有'. '*Chi-shang pian bing xu*' contains many passage with this word, deeply expressing the happiness of achievement and of possession. In spite of the fact that the word 'you' is used commonly by most authors in all styles of literature, the uniquely simple sense in which Bai Ju-yi uses this word aptly characterizes his literature. Regardless of place or time,

he was able to find happiness in his circumstances, as well as express it in an optimistic manner.

Yong-wu shi 詠物詩 in the Late-Tang period

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This paper is intended as a study of Yong-wu shi in the Late-Tang period. Yong-wu shi is a traditional genre in Chinese literature. It is said that the style of Yong-wu shi was established as a genre in the Qi(齊) period of the Southern Dynasties. In those days Yong-wu shi was an important means of society, so that works were social and playful. In the High-Tang period, Yong-wu shi became lyrical. For example, Du fu(杜甫)'s poem Gu-yan 孤雁 is characterized by expression of his personal feeling, being neither social nor playful. Bai ju-yi(白居易)'s poem Ting-huai 庭槐 and Han yu(韓愈)'s poem Ting-qiu 庭楸, in the Middle-Tang, were written under the influence of Du fu. In general, Yong-wu shi came to be a vehicle for expressing their own mind in this period. This tendency toward lyricism has been continued in the Late-Tang period. Li shang-yin(李商隱)'s poem such as Li-hua 李花, Zhu-jin-hua 朱槿花 are typical example of this tendency. While this style under the influence of Du fu was written continuously, a new style came into existence. Zhe-gu 鷓鴣 by Zheng gu(鄭谷) and Yong shuang-bai-lu 詠雙白鷺 by Yong tao(雍陶) are examples of this new style. These are marked by the lack in the expression of personal feelings. Different from Du fu's works, they are formal and impersonal. In a sense, this new style resembles Southern dynasties' poems in character. Though in this period numerous poets like Luo ye(羅鄴), Tang yan-qian(唐彥謙) wrote Yong-wu shi using this style, because of a modern view which places emphasis on personality, little attention has been given to these minor poets, but the importance of these works cannot be overemphasized.

The inheritance of the music of Tz'u poetry 詞樂 in
Chiang-Nan 江南 district of the Yüan 元 dynasty

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Tz'u poetry 詞樂 reached its height in the Sung 宋 dynasty, but it has been said that, in the Yüan 元 dynasty, Yüan-chü 元曲 flourished and overwhelmed Tz'u poetry, therefore, the music of Tz'u poetry was no longer transmitted. However, several documents left by literary men of the Yüan dynasty prove that Tz'u poetry was still sung during the Yüan dynasty, at least in Chiang-Nan 江南 district. It seems that the disappearance of the music of Tz'u poetry occurred in the early 15th century at the earliest. For example, Wu Nê 吳訥 who edited *Pai-chia Tz'u* 百家詞 during the Chêng T'ung 正統 era(1436-1449) of the Ming 明 dynasty said in his introductory remarks of *Wên-chang Pien-t'i* 文章辨體 that the scholar-officials of Chiang-Nan district still could write and sing Man tz'u 慢詞 at the end of the 14th century. As a matter of fact, the documents of Yü Chi 虞集, Chang Chu 張翥 Ku Tê-hui 顧德輝, Yang Wei-chên 楊維禎 Wang Hsing 王行 and others tell us that the music of Tz'u poetry was still transmitted in Chiang-Nan district during the 14th century.

REVIEWS:

SHI Guan-hai: *Study of the school of Gongtishi*

Hu Da-lei: *Study of Gongtishi*

GUi Qing: *Study of Gongtishi in the South-dynasty*

——Naoe HARATA, Nanzan University

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